



NOW THAT THE PARTY'S STARTED

GO WITH THE FLO!

Twenty years after Pulp stood in for The Stone Roses (and John Squire’s broken collarbone) as Pyramid Stage headliners, *Jarvis Cocker* gives Florence + The Machine a few words of advice

Dear Florence,

The folks at the Glastonbury Free Press thought that maybe I could give you some useful tips on how to step into the shoes of a headline band that have had to cancel their performance due to broken bones. I told them I don’t reckon you need any advice – from me or anyone else – but here goes anyway:

ARRIVE EARLY

When Pulp were summoned to fill in for The Stone Roses in 1995, we had to camp on site because all hotels in the area had been booked up months before – you won’t have that problem because you were already on the bill – and this ended up being the best thing that could have happened. We had to set up camp on Friday and got to wander around the Festival site. We managed to pick up the atmosphere of Glastonbury during that time – I suggest you try and do the same. In our case, Oasis

were headlining the Pyramid Stage that night and we caught some of their performance. It was windy, the sound kept coming and going, people were talking, but somehow it didn’t matter because...

“I was nervous about performing in front of that many people and no doubt you will be too”

NO ONE IS BIGGER THAN GLASTONBURY

That was a major realisation: when you’re getting ready for a big performance you can get too caught up in yourself and lose sight of the bigger picture. As we walked through the Festival it dawned on me that Glastonbury itself was the biggest character in this drama – if we broke a string or fluffed a line it wasn’t such a big deal. People were here for an experience and we were just part of it. Out there in the dark, people were having their very

own Glastonbury – maybe they wouldn’t hear everything properly, maybe they’d be distracted, maybe they might be (gasp!) slightly intoxicated, maybe some of them would think we WERE The Stone

Roses. The main thing is, I suddenly realised that IT DIDN’T MATTER. As long as we didn’t kill anyone’s buzz, it would all be alright.

FIND A ROBUST CHAIR

Even after this epiphany, I still have to admit that I was nervous about performing in front of that many people and no doubt you will be too. This is where the chair comes in handy. In the hours immediately preceding our show, I became utterly convinced that I was going to have some kind of accident that

would prevent from me from being able to take the stage. I decided I needed to sit down to minimise the chance of injuring myself. The only chairs available in the backstage enclosure were those white plastic garden furniture-type things, which are unstable at the best of times. Do yourself a favour: bring something sturdy with you. (Maybe even a small throne?)

BREAK A LEG

Just kidding! Whoever decided this phrase should mean “good luck!” needs to have a word with himself – especially in the present circumstances. Please DON’T break a leg. (You broke your foot at Coachella anyway, so what are the odds?) Please DO have a fantastic show.

Yours sincerely,
Mr Cocker

The life & soul of the farm

As the gates open, we chat to Michael Eavis

Chris Salmon

“It’s like the tide coming in with all those bubbles on the front of the sealine,” says Michael Eavis, leaning on his trusty red Land Rover, watching the crowds flood through the gates on Wednesday morning: some actually running, despite being laden with camping gear. “It’s all so full of life and anticipation and fun. They’re all incredibly excited to be here. That is the best thing.” Not that the Festival’s founder and co-organiser can relax at this point. “Oh my work’s just begun, to be honest with you. My main concern now is the weather and making sure that things are working on the roads and in the car parks. And I’ve got to personally thank about 20,000 people myself over the Festival. That takes a lot of time. It’s a big job and I have to keep up the enthusiasm.” That meeting and greeting role included being up at 6am on Tuesday morning to greet the crew from the Festival’s fabled

Underground Piano Bar. “They arrived straight from the ferry from Ireland. They’re absolutely fantastic people and they put on such a wonderful show, so I wanted to welcome them. It’s the incredible enthusiasm of people like them who build this show that makes the whole thing work. There’s nothing else like it anywhere in the world.” So will Michael actually get to enjoy himself at the event he spends his entire year working on? “Enjoyment is the wrong word,” he says. “I can’t really relax and watch a whole performance. I’ll always be thinking ‘What should I be doing now?’. But the sense of achievement is immense.” The 79-year-old smiles as another group of Festival goers skips giddily past on their way to the campsites. “We went to look at Block9 last night,” he says. “And driving along that ridge, seeing the whole valley so full of energy and beauty and creativity, I was speechless. It’s better than it’s ever been, it really is. Even after all these years, to be stunned to silence. Isn’t that incredible?”

Do you remember the first time?

Glastonbury staff, performers and broadcasters share memories of their debut at Worthy Farm

LIZ ELIOT (GREEN FIELDS CO-ORDINATOR) *1981*

I remember arriving at night looking down from the top of Muddy Lane. The air was thick with wood smoke and the light from hundreds of individual bonfires revealed cars, tents and lots of hairy, happy, pretty people crammed together in the fields that ran up from the Pyramid Stage. It was lovely. I can't remember much more about it, probably because I had such a good time.

JESSIE WARE (SINGER-SONGWRITER) *2007*

My first Glastonbury was in 2007 and it POURED down most of the time. We got there on Wednesday evening and left Monday. The Sunday night we went to watch Gossip headline the John Peel Tent and managed, somehow, to sneak backstage and jump on Beth Ditto in the rain and sing Umbrella together. She was amazing and told the security to leave us alone, when we really shouldn't have been there in the first place. Funny how this year I am there again, so anyone who wants to try sneaking backstage you can stand under my umbrella, promise!

Saturday, John Peel Stage, 6.15pm

CAITLIN MORAN (WRITER) *1993*

When I went to Glastonbury in 1993, I was 18, and dressed for the eternal Narnian winter that is Being A Goth: black velvet dress, black velvet shoes, black velvet hat – an outfit I rapidly discovered was not the correct clothing for midsummer in Somerset.

By midday I was beginning to cook, internally, and took action: I found a clothing stall and emerged, transformed, in a long white cotton dress, and a huge straw hat with

a white veil – to protect myself from the sun, in the manner of a Victorian lady. That's what I thought I looked like. A friend who later saw photos of that weekend pointed out that I actually looked like a bee-keeper.

I walked around the site looking like a beatifically stoned teenage bride who'd lost her bees, in love with how beautiful it all was: the lavish midsummer meadows; the traveller-girls in faded rainbow skirts; the stall selling tiny, candle-powered tin boats. I sat at the Stone Circle and looked down, and was astonished to see I was actually in the middle of a city – that Glastonbury has roads, and markets, and hospitals, and ambulances – and I thought: "This is the most beautiful and extraordinary place I have ever been. This is the pinnacle of human achievement."

Then I got stung by a bee.

TIM BURGESS (THE CHARLATANS) *1987*

My first Glastonbury was in 1987 and, like many people, it was a life-changing experience. It was a kind of mythical place to us. I'd heard people talking about it and read about it in music magazines and I just knew I had to go there. New Order were headlining and it was one of the best performances I've ever seen. I also remember seeing Julian Cope and being blown away. I've been back every time I can since then, often to play with The Charlatans or solo, and sometimes just to get stuck in and watch other bands and hang out.

TOM ROWLANDS (THE CHEMICAL BROTHERS) *1993*

The thing I really remember is the approach. As we got closer,

the feeling of anticipation built and built. Slowly, the site begins to tease you with little glimpses through hedges and farm gates. When we finally arrived, this amazing alternative town was stretched below us, buzzing with excitement and industry. I still get that anticipatory thrill of seeing the Festival from the hill above, imagining everything held within.

Sunday, Other Stage, 9.45pm

TOM FINDLAY (GROOVE ARMADA) *1997*

Glastonbury has always been a big part of Groove Armada's history. We may have started our own festival but three shows at Glastonbury still stand out as our favourites. The first was way back in 1997, at 1pm on the Jazz World stage. An inauspicious slot. As it happened, that was the summer of At The River and a huge crowd showed up. It was the moment more than any other when we knew we might be on to something.

Sunday, Arcadia, 9.30pm

BOBBY KILDEA (BELLE & SEBASTIAN) *2002*

It was Belle & Sebastian's first appearance at a major UK festival. We were still learning how to project to large numbers of people, which perhaps explains why we included Thin Lizzy's The Boys Are Back In Town in our set. Rod Stewart headlined, and as Stevie and I made our way to the Pyramid Stage we harboured fantasies of an appearance by Ronnie Wood, guesting on a Faces classic or two. When it became clear that wasn't going to happen, but after an admittedly thrilling Do Ya Think I'm Sexy, we made our

way to the tour bus to watch the coverage on TV. At the end of Rod's set, John Peel was summarising the day's events when he announced that his highlight of the day had been Belle & Sebastian, "With a lot more muscle live than you would expect." We could not have been happier.

Sunday, Other Stage, 6.45pm

LAUREN LAVERNE (BBC PRESENTER) *1997*

I am living proof that if for some reason your first Glastonbury experience doesn't work out, it doesn't mean you shouldn't try again. The first year I came to Glastonbury I was 19 and our band (Kenickie) were supposed to be playing, but the weather was so bad that the stage sank and our gig was cancelled! On top of this, being inept teenage flibbertigibbets we hadn't packed weather-appropriate clothing. To cut a long story short we ended up driving back to London, wrapped in bin bags, wearing only our pants underneath. It was not the moment of rock 'n' roll glory we were expecting... But we went back the following year and had a fantastic time. After that I performed and went as a punter with friends – I remember with particular haziness/fondness Mercury Rev's headline performance and a huge full moon – until I was 23 and was invited by the BBC to do some presenting with Jo Wiley and John Peel, which was an absolute dream job. I'm so glad I came back, and I'll keep coming back as long as I can.

BILLY BRAGG (SINGER-SONGWRITER) *1984*

My first time was 1984. The miner's strike was four months old

and the Glastonbury CND Festival provided a rallying point for all of us opposed to the Thatcher government. I played on the Pyramid Stage at 2pm on Friday, then spent the rest of the weekend roaming the site. The highlights of my weekend were provided by Dr John, Elvis Costello and whoever was running the reggae blues tent. I spent a lot of time enjoying their heavy dub sound system and plentiful supply of Red Stripe.

Friday, the Left Field, 9pm

GEMMA CAIRNEY (BBC RADIO 1 DJ) *2007*

I remember arriving belligerently in a pair of white, mod ankle boots. They were plastic and wipe-clean, so I was sure they'd be fine in the mud everyone was talking about. Once I arrived, I was gobsmacked. I'd never seen anything like it. I was soon mud-encrusted and feral, but I liked it. As I got my head around the scale and excitement of roaming about purely in the name of good times, we approached the Other Stage where Björk was playing. It felt like magic – being lifted up by the togetherness, in mud-soaked darkness, all of us in awe of the same thing.

KIERAN SHUDALL (CIRCA WAVES) *2014*

My first Glasto experience was insane. I'd never been to the Festival and on my first visit played the Other Stage – one of the most legendary stages in festival history. Dutch courage was very much required. The thing that hit me was the sheer scale of the Festival. I'm sure we've played smaller countries! The people and things you see are unlike any other festival. We played a 30-minute set

in what felt like two minutes and just like that it was all over – we'd played our first Glasto.

Friday, John Peel Stage, 6.25pm

FELIX MARTIN (HOT CHIP) *2000*

Simultaneous clockwise and anti-clockwise sharing of spliffs, showering and watching live music optional. Wellies only necessary for The Glade. Black bin bags an inadequate replacement for a forgotten outer layer of our tent. Profound sunrises. Commercialism and authority in short supply – freedom of the body and mind! Bowie's wicked hair and effortless brilliance – a celestial messenger picked out by a stunning spotlight, rising out of the darkness and smoke of a canvas Goblin City. A truly Worthy headline performance that's lived long in my memory.

Friday, West Holts, 10.15pm

TONY CORDY (KIDZ FIELD ORGANISER) *1985*

I first came to Worthy Farm in 1980, for the Ecology Party Gathering down by the Pyramid Stage. There were probably about 200 people there. I was with the Tibetan Ukrainian Mountain Troupe. We did all the free festivals and peace camps. We put up our blue and white marquee, which we called our Floating Embassy. People could seek sanctuary there. My first time at the actual Festival wasn't until 1985. I remember it being absolutely crazy. There was an overriding sense of excitement, with just a whiff of jeopardy.

KEVIN ROWLAND (DEXY'S MIDNIGHT RUNNERS) *2014*

My first time at Glastonbury was last year. I didn't really like it.

Thursday, Stonebridge Bar, 3pm

There's a Pussy Riot goin' on

John Harris

You can't put on a festival of music and the performing arts without a deep belief in freedom of expression. And you probably won't understand the importance of that basic human right unless you've witnessed it being snatched away – and then fiercely fought for.

Which brings us to two women who will be explaining their work at this year's Festival: Nadya Tolokonnikova and Masha Alekhina, founding members of the Russian art collective Pussy Riot. In the summer of 2012, they were sentenced to two years imprisonment after staging a protest – based around a song called A Punk Prayer – against the Russian Orthodox Church's support for Vladimir Putin in the Cathedral of Christ the Saviour, in Moscow. Now, after direct experience of their country's grim prison system and the human rights issues therein, they've devoted huge amounts of time to campaigning on that issue, and others.

Their organisation Zona Prava "provides legal and informational support to prisoners and defendants in Russia" and makes the case

for radically changing Russia's penal system. Its sister set-up, MediaZona, is dedicated to reliable reporting of Russian courts, prisons and police, and now works in partnership with the Guardian. Nadya and Masha, meanwhile, have tirelessly worked to raise people's awareness of the Russian government's human rights violations – as well as appearing as themselves in an episode of House Of Cards, storming out of a fictional White House dinner in protest against a character partly based on Putin.

They're probably now stars, and for the best reasons. Quite apart from their campaigning work, they embody the idea that art and music based on deep ideas and the necessity of protest can be both thrilling and fantastically significant – and their sheer bravery and determination are surely an example to anyone who feels the urge to challenge powerful governments and regimes. What they have to say at Glastonbury should be fascinating.

Pussy Riot speak to Charlotte Church on The Park Stage on Friday at 12midday. John Harris talks to Pussy Riot in the Left Field on Friday at 1.30pm.

Make a date with dance

John Lewis

The Michael Clark Company, who open the Pyramid Stage on Friday at 11am, are not like any other ballet troupe you're likely to see. You don't get the Bolshoi or the Paris Opera Ballet dancing to ear-piercing soundtracks, revealing bare buttocks and wearing prosthetic penises, unisex leotards, toilet bowls as hats, oversize Y-fronts, and gimp suits. Nor will you get the leader of the Berlin State inviting his mother on stage, bare-breasted, to simulate giving birth to him, as Clark did in 1994.

In some ways, the Pyramid Stage is a fitting environment for Michael Clark, an iconoclastic figure who has forged links with post-punk bands for more than three decades. In 1984, he starred in the video for Scritti Politti's Wood Beez and later that year his production The New Puritans featured music by The Fall.

In 1988 Clark and Mark E. Smith collaborated on I Am Curious, Orange, a surreal, multimedia biography of William of Orange, presented at the Edinburgh Festival and Sadler's Wells. There were other collaborations with Laibach and Wire, and more recent projects with Jarvis Cocker's Relaxed Muscle, Scritti Politti (again) and

David Bowie. His work is rooted in classical ballet but Clark works hard to disrupt its formal beauty, with unexpected angles, anarchic shifts in direction and shocking imagery.

Clark has been choreographing since he left the Royal Ballet School in 1979, aged 17. Often his provocative shows explore his tragic backstory. Clark's father, an alcoholic, killed himself when Michael was 18. The performance artist and costume designer Leigh Bowery, a long-time muse of the company, died of Aids in 1994, plunging Clark into deep depression and a heroin habit that forced him into virtual retirement for several years.

With one dancer covered in hypodermic syringes, like a junkie Saint Sebastian, there are nods to many of these issues in "come, been and gone", the stunning, Bowie-inspired show Clark will open the Pyramid Stage with – and then repeat at the Astrolabe Theatre on Friday at 2.15pm and Saturday at 2.20pm. Clark, now 53, still dances every day and films himself to come up with choreographic routines for his dancers. However, after several serious knee operations, he only appears in brief cameos in his own productions – though his very presence can still create a crackle of excitement and a frisson of danger. Don't miss.

Easy riders

Chris Parkin

Cycling to Glastonbury might sound as daunting as swimming the Channel, but more of you are pedalling here every year. Anne Whittock and Alice Clarkson have been using the Bike To Glasto scheme – which provides lock-ups, a cyclist's campsite and a return luggage delivery service via drop-off points across Bristol and Somerset – since it started in 2011. The first question you might ask is why would they do such a thing?

"I was drawn by the prospect of hot showers and compost loos," admits Anne. "I'd also just taken up cycling. I choose to cycle on my own because of the pace I like to take – there's no pressure. I enjoy the solitude and the thought of going on my own adventure."

It takes Anne four hours to cycle from Radstock in Somerset, stopping for coffee along the way. Alice and her husband cycle the 14 miles from Cheddar. "It was our honeymoon last year so we stopped for wedding cake, but it took under two hours. We decorated our bikes with flowers and a 'just married' sign so we got lots of honks," she says.

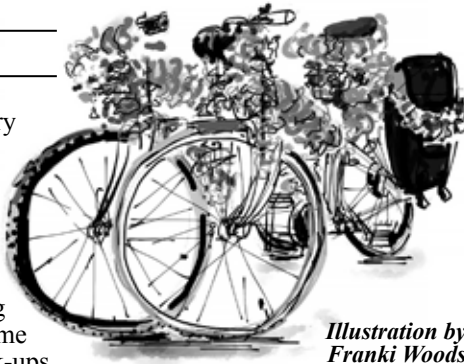


Illustration by Franki Woods

Do people think they're mad for cycling here? "They think Monday must be hard," says Alice, who's cycling with her 15-month-old daughter this year. And is it? "The adrenaline from the Festival and the prospect of a comfy bed keeps me going," says Anne. "Plus there are the great memories of the Festival and the music stays in your head."

It's not always an idyllic pootle through the country, though. Anne's rain-sodden first ride didn't quite go to plan. "Being a novice, I kept to the main roads and as each lorry thundered past I got soaked. Then I cycled down a hill with a flood at the bottom. By the time I saw it, I was in it."

It didn't put her off, though. With careful preparation – carry wellies with you in case it's muddy on arrival, research your route to avoid hills, and use quiet lanes – all will be dandy, they say. Doesn't sound all that terrifying now, does it?

Q&A: Dr John Cooper Clarke

Chris Parkin

After turning the air in the Theatre and Circus Field bluer than a Yves Klein painting last year, Dr John Cooper Clarke is returning once again to the Theatre and Circus Field's Cabaret Tent. The besuited punk poet with the bird's-nest hairdo and pipe-cleaner legs, who inspired Arctic Monkeys and soundtracked The Sopranos, performs on Saturday at 9.05pm. We gave the great man a shout before he casts his unmistakable shadow on Pilton.

Can you remember the first time you performed at Glastonbury?

It was 1981, between Black Uhuru and The Polecats – you remember them? I was on the main stage. There weren't any other stages then. There might have been a couple of burger vans or something – well, it was a bit more than that. It was just getting to the stage when it was on the up. You had all these people with elaborate productions

and I did it with backing tapes. I wouldn't do that again.

In 1982 you were billed above U2 [who eventually cancelled].

Oh yeah, I remember them days. What happened, man? [Adopts New York gangster voice] I had it all, it blew up in my face, I could've been a contender.

Did you venture out into the fields back then?

We were in and out. But it was the archetypal muddy field and all that. If you get hold of the footage, you'll see I'm in an immaculate black suit. But the best story of high-class clothing at festivals – a true story, this – was when Mick [Jones] was with Big Audio Dynamite at Glastonbury four years ago and had to be piggy-backed to the stage on account of him wearing Turkish silk slippers: "I can't walk through that in these!"

Do you ever make any sartorial concessions to the weather?

Never. If you don't look better than

the crowd, why should they pay any attention to you? I don't mind being outside now, though. You won't recognise me. My hair's quite long. It's not the high-maintenance haircut it once was – that Joan Jett stroke Ron Wood "do" that I've had for years. I've grown it out, man. I'm letting my freak flag fly.

Your poetry is all about human affairs – there must be plenty of that at Glastonbury?

There always is, wherever I am. There's no such thing as a boring place, thus spoke the mighty Jonathan Meades. That's the way I play it. I'm always looking for the sub-molecular psychology of a place wherever I am.

What do you make of Sleaford Mods (Saturday, 3pm, John Peel Stage)?

I've met Jason, who does the vocals. I think they're great. I met them in Newcastle not very long ago, saw a bit of what he does. Embittered, full of stifled emotions. There's a bit of the Johnny Rotten inflection

and vocal delivery, although he's not quite singing. I tell you who I also like – and this is me being contemporary – Slaves [Saturday, 2pm, John Peel Stage]. Singing drummer, stood up. Terrific.

Have you seen your crowds grow at festivals over the last few years?

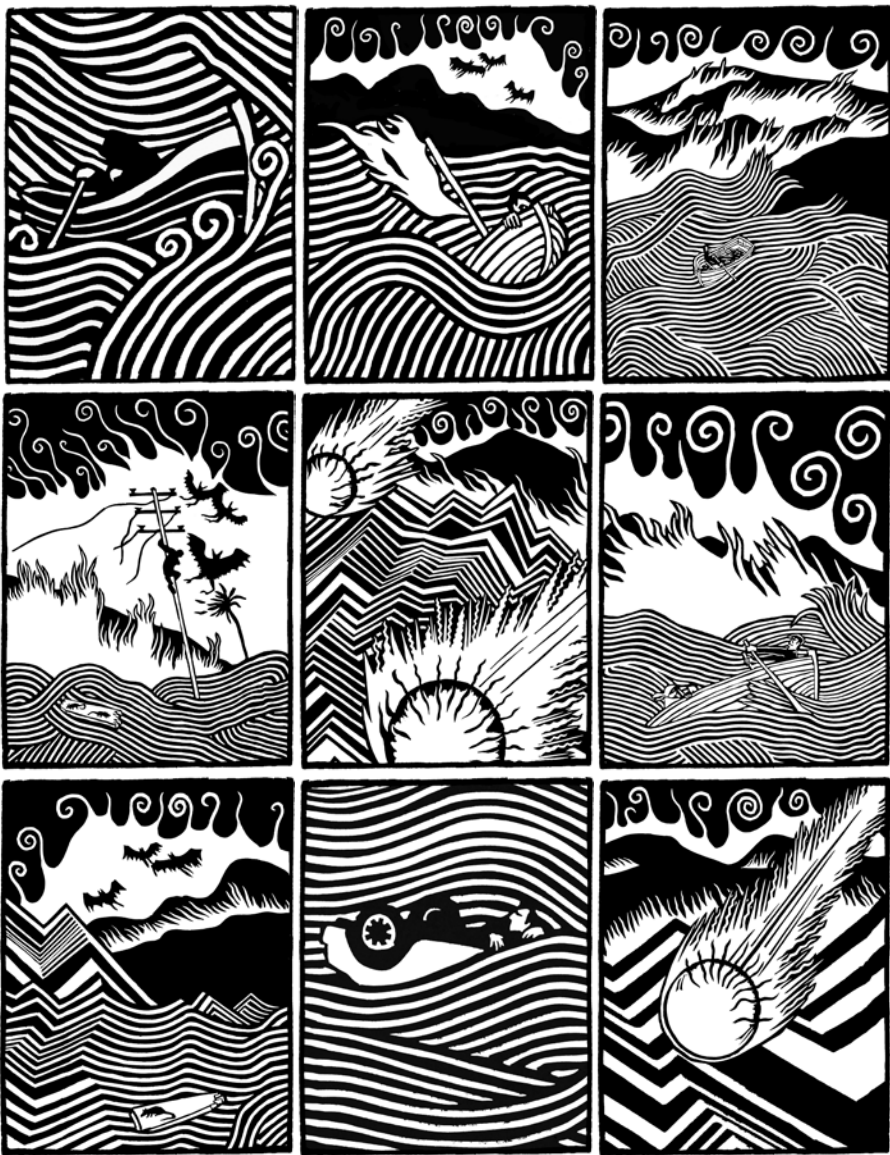
Absolutely, I've been jamming them out for ages. My allotted tents are always full. So I would reiterate the words of the late Fred Pontin: book early.

What should people expect from your Glastonbury set this year?

Loads of new stuff, more of the same kind of riffing. There's no two shows the same. My gentlemen colleague, Johnny Green – yes, *the* Johnny Green, the nearest thing The Clash had to a manager for a long time – watches every show because every one is different. There's a level of competence below which it never sinks. My solid-gold guarantee to you: non-stop poems night and day, you don't get 'em, you don't pay.



TODAY'S WEATHER BY STANLEY DONWOOD



Two decades of dance

Jonathan Cook

It wasn't so long ago that Glastonbury had no dedicated space for fans of electronic music to rave away their weekend. But all that changed in 1995 when Malcolm Haynes and his crew were granted permission to set up the Dance Tent after years of turning up with a sound system and blasting out post-curfew raves in front of the then second stage. That first tent eventually became a "village", before morphing into the Silver Hayes we know and love today.

We asked Malcolm – the man who helped Glastonbury dance – to share his highlights from the last 20 years...

1995: THE DANCE TENT

This was the first year we got a proper tent to call our own. Michael wanted to book Massive Attack so we were able to provide a place for them to play. System 7 and Eat Static also performed that year – it was a major success.

1997: DAFT PUNK

This was an amazing gig, with Daft Punk in their '90s prime. When the bass dropped, it was like England scoring a goal in the World Cup.

1999: YEAR OF HIP-HOP

This was a great year for hip-hop at the Festival, with headliners The Roots joined by Jurassic 5, Dr Doom, Cash Money, DJ Noise and Supernatural.

2000: FATBOY SLIM

This was the year Fatboy Slim became our resident DJ. Norman has played for us practically every year since.

2002: MIS-TEEQ

We took a risk by booking Mis-teeq, but they turned up and played an incredible gig. They were at the height of their commercial fame, but the reaction from the crowd was amazing.

2005: THE DANCEVILLAGE

This was when we said farewell to the tent and welcomed The Dance Village with multiple venues, all playing different strands of dance music – including the Silent Disco. Damian and Stephen Marley were real highlights.

2010: THE HOT YEAR

The hottest year I can remember. Glastonbury veterans The Orb and Fatboy Slim whipped up a storm, while the rise in urban pop was reflected with sets from N-Dubz, Plan B, Kelis, Timie Tempah and Chase & Status.

2013: SILVER HAYES

Silver Hayes brought a new layout and musical direction, with more live and global acts on the newly-launched Gully and Sonic stages. Disclosure, Rudimental, SBTRKT, and hip-hop legend NAS all performed, alongside then-unknown acts like London Grammar and Clean Bandit.

A WHOLE LOTTA LOOS

GLASTONBURY'S TOILETS, IN NUMBERS



Phil Miller 1947-2015

Reggie Matheson

The Festival, farm and family, will be feeling the benefits for many years of the improvements to the site and management that Phil Miller achieved. He rocked back in his chair by the window recently and remarked how we were in such a good place, that the site was set for the future. He was excited and proud of the position we were in. It was a bright future he had seen and worked toward.

His animated prospective planning – that was his trademark

– manifested itself in those practical accomplishments and also in the more subtle and less tangible influence on and support for those around him. It distinguished his personality and relationships.

Phil was energetically and volubly loyal to Michael, Emily and the Festival. He was all about the direction to take for ongoing success.

Phil never saw a problem. He would say it was just a situation that needed managing. When he drove around the site his easy manner and good humour made for memorable and significant interactions with the crew. Phil took the time to listen

and understand their position and situation. He would always very thoughtfully and positively encourage people to continue with their endeavours, offering ideas and energy. Every interaction mattered to Phil.

He believed in people. He believed in change, the young, the new, and in nurturing, trusting and commending their efforts. He cared about those who put the Festival together. He understood that the future was where we were all heading and he wanted everyone to be as passionate about the prospect of it as he was. Thanks Phil, miss you.

Poles apart from the rest

Jodie-mae Finch

If you want to be struck wide-eyed with amazement at this year's Festival, look no further than the Theatre and Circus Field, where Los Voladores' performances will be like nothing you've seen before. Maintaining the indigenous traditions of Mexico, this dramatic ritual ceremony is part of Mexican folklore and, since 2009, has been recognised as an Intangible Cultural Heritage by UNESCO. It's also an awe-inspiring sight – as you'll already know if you

caught their spectacular opening display in the Green Fields last night.

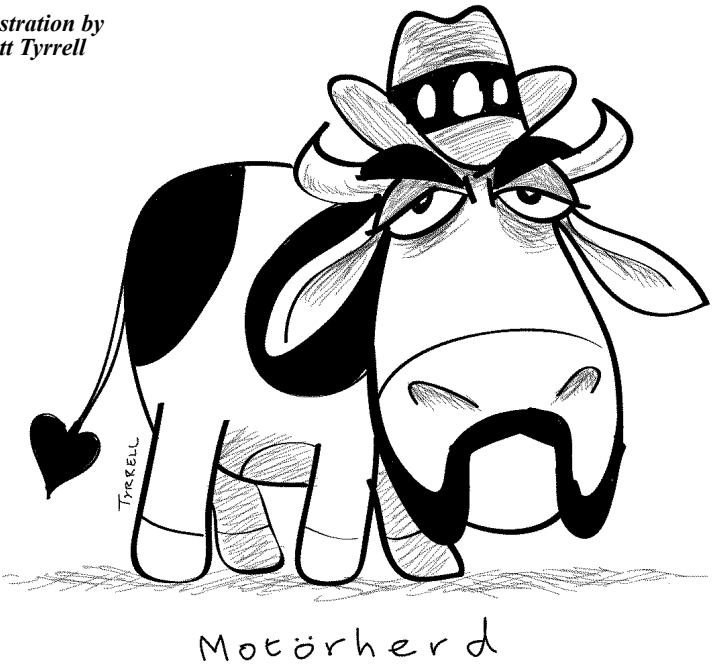
What does it entail? Intrepid acrobats clambering up poles to dizzying heights and flying into the air to enchanting music as they attempt to maintain the balance of the cosmos. "It's a breathtaking ritual that affects, in a very positive way, everyone that sees and participates in it," says Salomón Bazbaz Lapidus, the man responsible for bringing Los Voladores de Papantla to Glastonbury. "Everyone that listens to the flute and the drums, and that watches it will be blessed

and realise the complexity and importance of the ritual."

Anyone watching will also be witnessing the very cream of Mexico's Voladores performers. "The Voladores here are the best of the best," says Salomón. "They were chosen by the Council of Voladores and are representing the Totonac culture. These Voladores have been prepared since they were kids, by the elders and by the Master Voladores, and they take all the precautions – physical, mental and spiritual."

Put your heart in your mouth and seek them out in the Theatre and Circus Field over the weekend.

Illustration by
Scott Tyrrell



Motörherd

10 Glastonbury 2015 debuts

There's a first time for everything...

Emily Mackay

THE MOODY BLUES
SATURDAY, 9.30PM, ACOUSTIC STAGE

Here's a neat full circle: it was seeing The Moody Blues in 1970 that inspired Michael and Jean Eavis to start a festival. Forty-five years on, the band are playing Glastonbury for the first time, going head to head with Kanye. Guess where Eavis Sr will be?

TOR VIEW LOOKOUT
ALL WEEKEND, THEATRE AND CIRCUS FIELD

Everyone needs to rise above it all at some point, so get a higher perspective on the Festival at this new, seven-metre tall viewing tower in the Theatre and Circus Field. It certainly beats wearing stilts.

FKA TWIGS
SUNDAY, 8.30PM, WEST HOLTS STAGE

It's not just magnificently slinky, multi-genred music or boundary-pushing videos that make Tahliah Barnett, but her powerful live presence and dance moves too. Her first time channelling that Glastonbury energy will be special.

SLEAFORD MODS
SATURDAY, 3PM, JOHN PEEL STAGE

Kind of like a UK Pussy Riot, only less pretty and with polo shirts instead of balaclavas, Jason Williamson and Andrew Fearn have filled a hole in British cultural life with their poetic and bracingly bullshit-free political anger and spare punk sound.

RUN THE JEWELS
FRIDAY, 7PM, WEST HOLTS STAGE

If you like your hip-hop fun as well as political, Killer Mike and El-P's show is the party to be at. These are men who remixed their album using cat sounds, of course.

MARY J. BLIGE
FRIDAY, 4PM, PYRAMID STAGE

The queen of hip-hop soul takes that sweet street sound to Pilton's fields on her debut appearance, following last year's London Sessions album, made with Sam Smith and Disclosure in the UK's capital. Imagine what inspiration she might find at Glastonbury?

THE TEMPLE IN THE PARK
ALL WEEKEND, THE PARK

Special spaces and some hard-sought tranquility among the riffs and raves are two things that make Glastonbury, well, *Glastonbury*. Get away from it all at this peaceful new hideaway, built majestically from old telegraph poles, up on the hill above The Park.

MOTÖRHEAD
FRIDAY, 5.30PM, PYRAMID STAGE

If you've ever wondered how heavy rock 'n' roll can get before it turns into metal, prepare your eardrums for Motörhead. Lemmy and his gang have been marking the boundary point with squealing riffs and racing-heart rhythms for 40 years now.

THE GREAT BIG DRUM ROLL
THURSDAY, 2.50PM, THE PARK STAGE

Take rum-pum-pum-part in a record-breaking drum roll attempt at The Park. Led by Shlomo and secret stars, it's organised by the White Ribbon Alliance in support of the rights of mothers around the world. Wear some white and get thumping.

LA SOIRÉE
FRIDAY TO SUNDAY, CIRCUS BIG TOP

Top of the range as far as modern circus goes, La Soirée first appeared at the Edinburgh Festival in 2004 and have been selling out shows ever since with a saucy mélange of cabaret, variety and burlesque.

He's a man/eater

Pete Paphides

For 11 months a year, when this is Worthy Farm and not Glastonbury Festival, Mr Eavis's fields are dotted with cows, which, being cows, spend most of their time going about cow business. Mooing. Pooing. Running towards an unspecified location all at the same time for no apparent reason and then seeming to forget what they were running towards. And, of course, eating. Cows mostly eat one thing. Grass. And yet, for some reason, they require a stomach with four separate compartments to do this.

As Mr Eavis's herd makes its way to quieter pastures for the duration of the Festival, this strikes me as a brutal irony. There are 513 food stalls at the Festival, selected from a total of over 2,000 trader applicants. All are here to ensure that our tastebuds have as wonderful a weekend as our ears and eyes. Within an hour of getting here, you will have seen at least a dozen places offering irresistible, exotic fare. And yet,

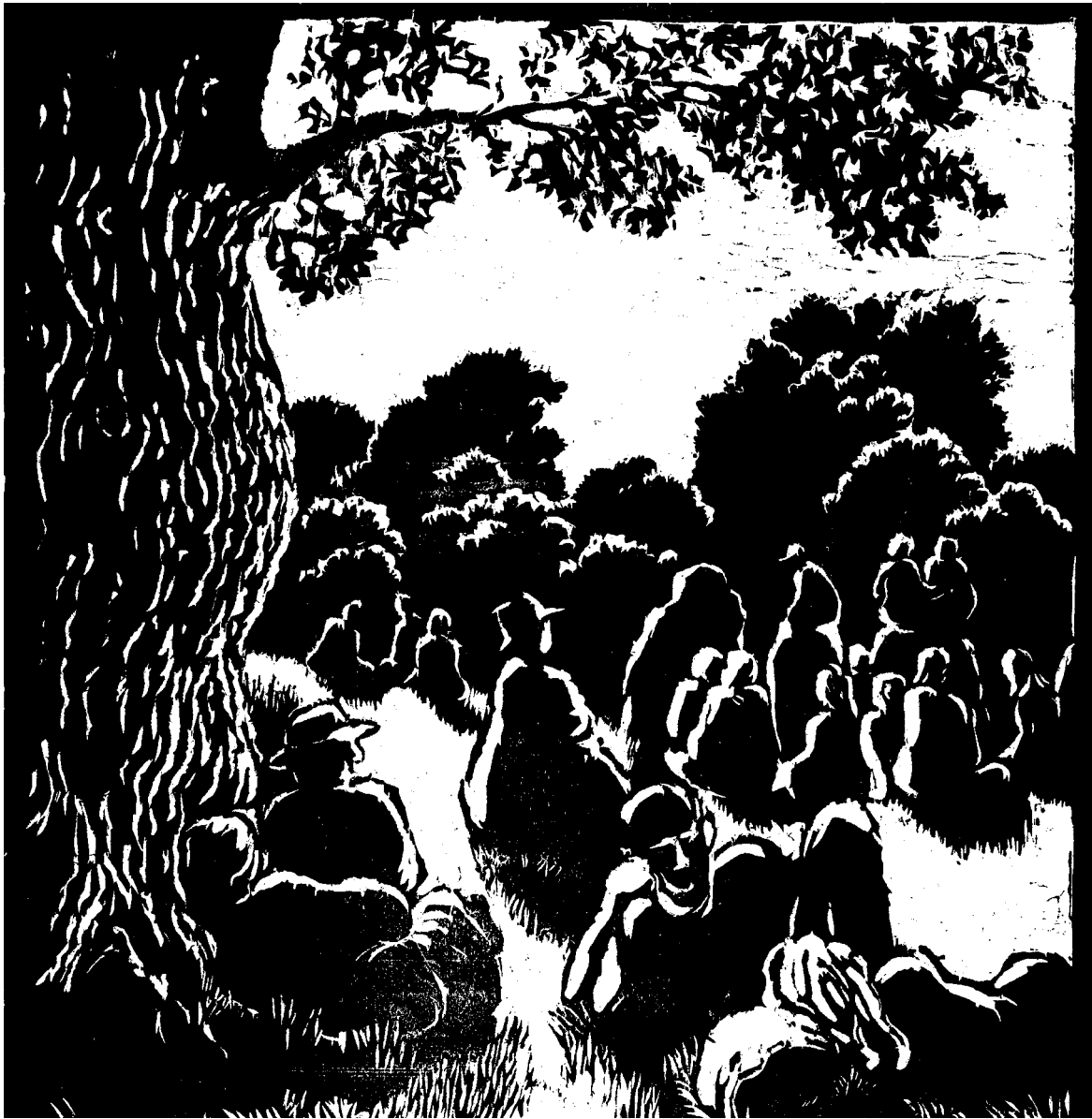
unless you're a cow, you only have one compartment in your stomach. This frightfully unjust state of affairs means that, every year, I make the same solemn promise to myself when I walk onto the site. In matters of romance, I may be a one-woman man, but when it comes to Glastonbury and food, I come from the Dion school. I am *absolutely* the type of guy who likes to roam. I'm never in one place. I roam from, um, stall to stall.

At times, it's not easy, this path I've chosen. Sure, I'd love to return to The Happy Hog and order more of the heavenly home-made faggots (with gravy, chips and mushy peas) that propelled me to a state of near-nirvana last year. In fact, I did return there, but only because Barry from Mogwai saw what I was eating and – having never seen a faggot before in his life – asked me to lead him there so he could try some. But post-rock faggot-finding epiphanies notwithstanding, I never have the same meal twice. Over the course of four days, my mission is to experience as many taste sensations as possible. I'm *totally* tactical about this. Even

rice is eschewed on the basis that I'm using up valuable belly room on something you can buy in microwavable bags from the Spar. Yes, it's hard to walk past the Pyramid Stage without yielding to the satisfying squeak of halloumi between your jaws, but no one said this was going to be easy.

So, alas, no comforting thalis from Ghandi's Flip-Flop for me this year. I'll also have to give Grillstock a swerve, despite their promise of rolls stuffed with pork that's been roasting for 18 hours before being lovingly pulled. (Is anyone actually SLICING pork these days?)

Thankfully though, help is at hand for the promiscuous foodie. This year, for the first time, some 324 stalls will be offering a £5 deal for a smaller meal – thus allowing me to treat Glastonbury like a vast buffet of snacks to be spaced equidistantly throughout the day. It's hardly as if my greed needed incentivising, but there you go. If, by the end of Sunday, I've tried every new thing on offer, it's back to the faggots for a parting breakfast.



GREEN FIELDS' LIZ ELIOT SAYS: "This year, *please* preserve the peace and tranquility of King's Meadow".

Illustration by Susanna Kendall

GLASTONBURY FESTIVAL

EMERGING
TALENT
COMPETITION

2015

Our 2015 ETC winner Declan McKenna

Jodie-mae Finch

Playing Glastonbury Festival is a big deal for any artist, so just imagine what's going through the mind of 16-year-old London-based singer-songwriter Declan McKenna. As the winner of this year's Emerging Talent Competition, young Declan will be playing live at the Rabbit Hole (Thursday, 7pm) and William's Green (Friday, 10.45am). We asked the up-and-coming indie star for his thoughts about his music and, of course, Glastonbury Festival.

How did it feel winning Glastonbury's Emerging Talent Competition?

Weird, surreal. It's just a strange experience, I didn't really see any of it coming.

How do you plan to spend the £5,000 prize money from the PRS Foundation?

Upgrading my live set-up, that sort of thing. Just trying to expand what I do when I'm playing live because that's why I won!

Tell us about Brazil, the song that caught the ears of the ETC judges...

I wrote it last year during the World Cup in Brazil. In particular, that almost strange juxtaposition where you've got a lot of rich people and a lot of poor people living in really close proximity, and I just thought it was wrong for people to go and make a load of money for themselves.

Are you planning an album?

Eventually. I wouldn't say it'll be in the next few months, but every song I record is getting closer and closer to something. It's just about waiting for the right time for it.

Apart from your slots, what are you most looking forward to at this year's Festival?

Aside from The Who, just experiencing it for the first time: being able to camp, explore, and check out the ridiculous line-up. It's going to be mad!

ETC 2016 will be open for submissions at the start of next year

NOTICES

There's another Theatre and Circus baby on its way! Future grandchild of Arabella Churchill, Haggis McLeod, Hazel and Michael Hirst. Congratulations to Jess and Kazan!

A VERY HAPPY 30th birthday to a very special lady, Amy Games. Love from all your girls, Sandy, Em, Tash, Stacey and Lauren xxx

COME DOWN to the Gully at midday on Friday to watch the Manaia Maori Arts team perform a Haka in front of a special guest...

FIRST GLASTONBURY! We're taking my dad to his first ever Glastonbury at the age of 54. We'd like to wish him an awesome weekend, from Will Griffiths.

ABIGAIL & David Lyes of Paignton, Devon, are celebrating 21 years together and their ten-year wedding anniversary at this year's Festival.

THE CONVOY RETURNS! Marking 30 years since the Battle of the Beanfield, Wango Riley's Travelling Stage opens at 6pm on Thursday in the Unfairground.

BIRTHDAY BIG-UP to Chris Salmon who hits the big 4-0 on Saturday. Get on the groovy train!

NAVDHA! Well done for travelling all the way from India for your first ever Glastonbury Festival. Everyone be lovely to her, please. Lots of love, Muldoon.

WATCH Closing The Gap's hilarious, all-new production of The Proposal in the Theatre and Circus Field at 11am and 3.15pm every day.

SEEKING MR RIGHT

from Glasto 2011. You: Super Mario costume, bottle of pop. Me: older brunette in The Music T-shirt. Let's meet again for cool, cool times. Barry's mum.



Tune into the Festival's own radio station Worthy FM for music, news and essential info on 87.7FM or online at worthyfm.com/listen-live

VOLUNTEERS FROM KIOTA – raising funds for the education of girls in Tanzania – will be keeping the Other Stage clean during the Festival. Come and say hi!

MANY HAPPY RETURNS to Martha Wood, who turns 14 on Friday. She's at Glastonbury for her big birthday treat with mum Claire and dad Andrew.

HAPPY 50TH BIRTHDAY, Martin Weston! Love Sam, Jack, Ali, Amber, Eddie and Helen.

CATCH BRAND-NEW ARCADIA show Metamorphosis at 11pm on Friday, Saturday and Sunday. Expect baby spiders, marauding jellyfish, abductions, transformations and symphonic lightning... and panic immediately.

LAND WANTED FOR GRAZING – apply to Worthy Farm manager Steven Kearle.

HAPPY 21st birthday to Glastonbury Festival virgin Ryan Jack Steer, from all the gang. Please don't die of cider. Thanks. Lots of love, Millie.

DO IT LIKE LIONEL at 4pm at the Theatre and Circus Gateway in Glebeland. Watch the dance tutorial at glas.to/doitlikelionel and follow the boys from all-male burlesque troupe Briefs as they teach you the moves.

A BIG WELCOME to International traveller Nancy Newton from Kuala Lumpur to her first Glastonbury Festival, enjoy, Ian.

A massive thank you and well done to all those cyclists that made the choice to BIKETOGLASTO

